COCKER.

MULTUM in PARVO: II

OR

The PEN'S Gallantry.

A COPY-BOOK,

CONTAINING

Twenty four Sentences in Proſe, in Alphabetical order; and as many in Verſe, each Diſtich comprehending the Twenty four Letters: And many Examples of Alphabets.

Writtten in all the Curious Hands now practiſed in *England*, and our Neighbour-Nations.

Unto which is now added the beſt Copies of Court-Hand, with Inſtructions for every thing belonging to Writing; by which any one of an ordinary Capacity may learn to Write without a Teacher.

Alſo, The rare Principles of this Art in a Poetical Alphabet; Publiſhed for Writing-Maſters to ſet their Learners.

Muſculus Leviathæ Prodromus.

Invented, Written, and Engraven by *EDWARD COCKER.*
And are to be ſold by *Tho. Sawbridge* at the three *Flower-de-Luces* in *Little Britain.* 1683.

Multum in Parvo.
or
THE PEN's
GALLANTRY.
A Copy-Book
1 2 3
4 5 6 7
8 9 0
Invented Written
&
Engraven
By EDWARD COCKER.
Printed for Tho: Sawbridg at the three
Flower deluces in Litle Britain.

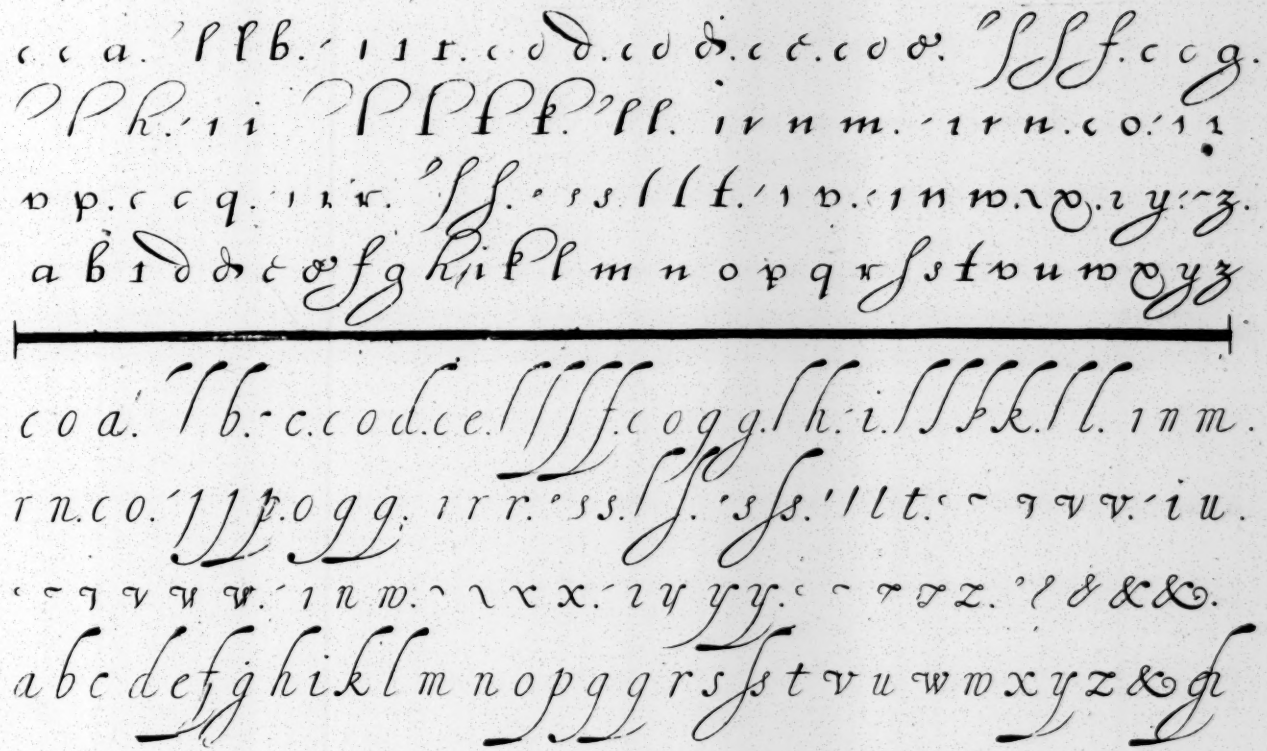
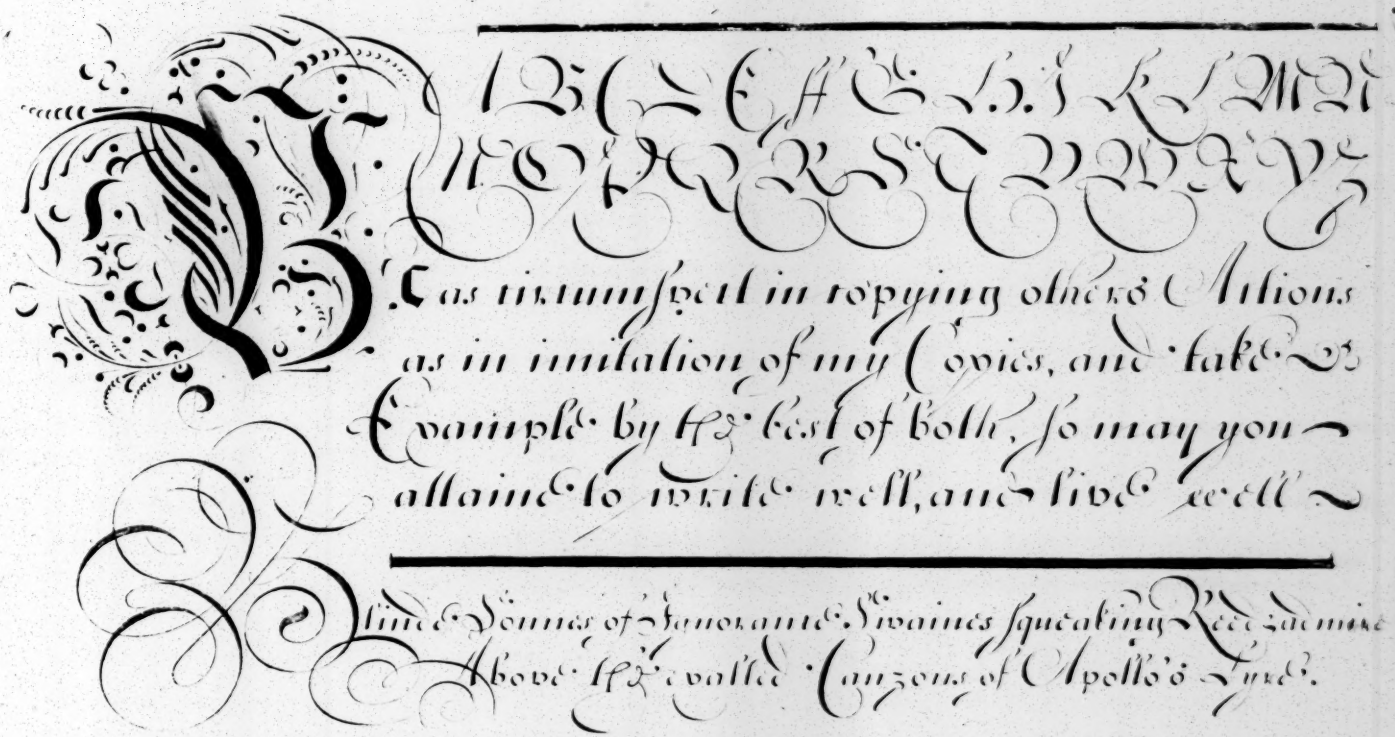
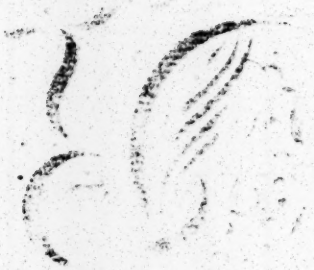


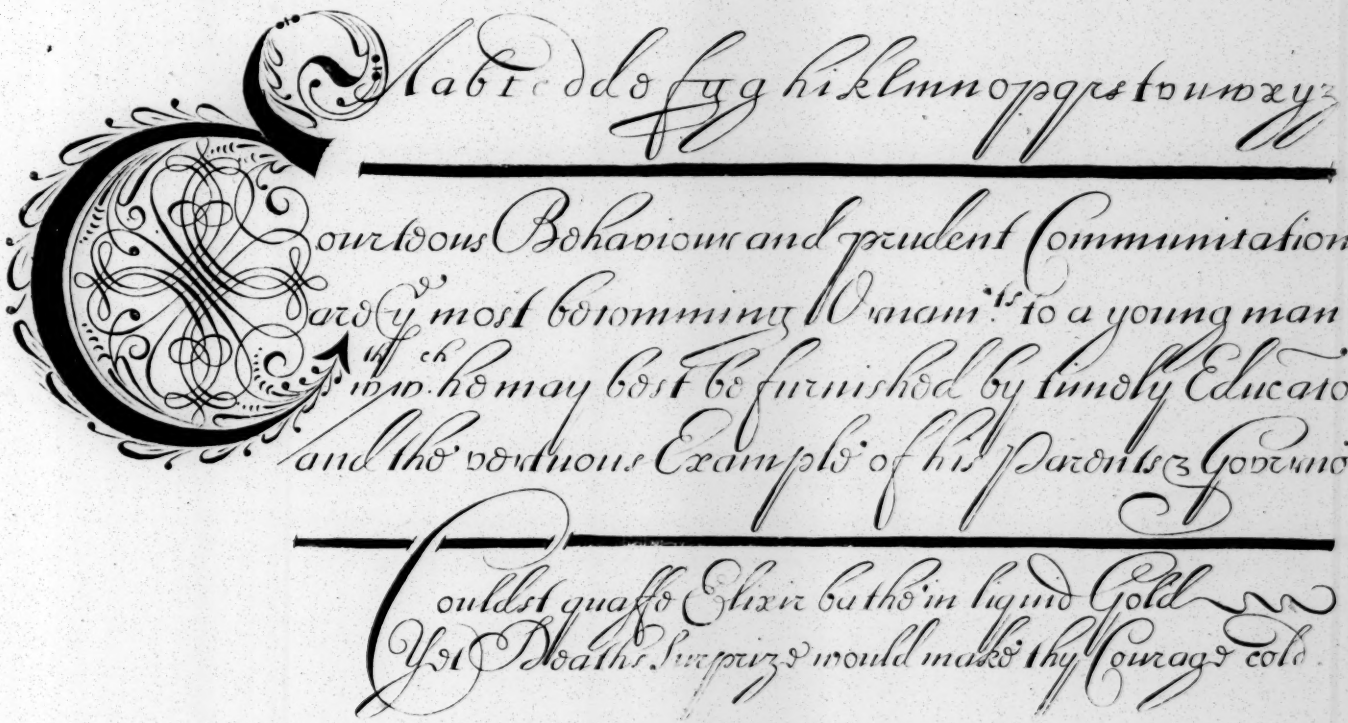
Table of Highest Honour

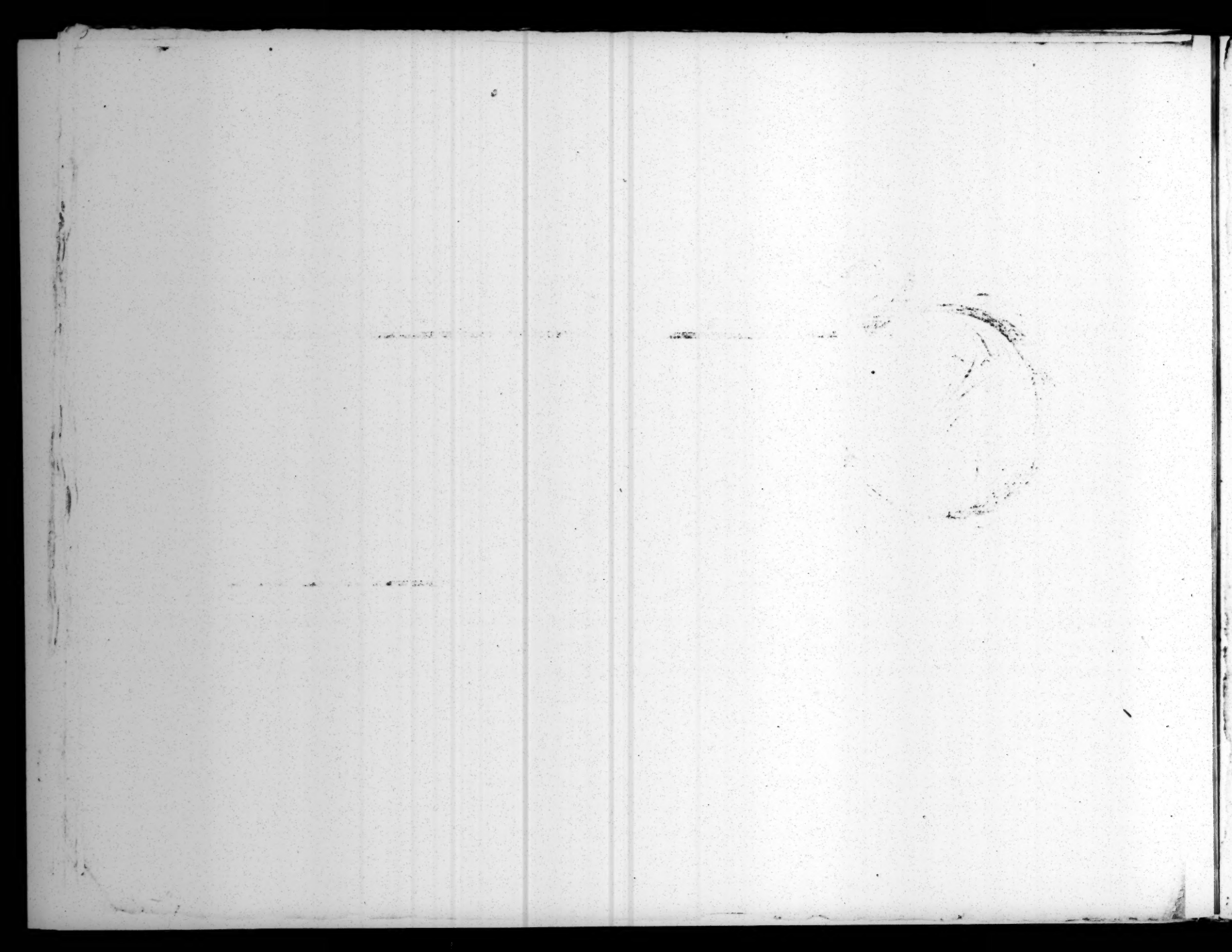
The commendable Beginning is commonly the infallible Signe of an honourable End. Such as beginne & continue in Grace, shall be crowned, in Heaven, wth never ending Glorie.

Augmented with Skillfull Excellencie, as may faire Darling blazon the Name display.


Vas tis mm spect in copying others Actions
as in imitation of my Copies, and take
Example by the best of both, so may you
attaine to write well, and live well
Blind Bonnes of Honor and Vvaines squeaking Recreations
Above the valled Canzons of Apollo's Lyre.




Courteous Behaviour and prudent Communication
Are the most becomming Ornaments to a young man
which he may best be furnished by timely Educatio
and the vertuous Examples of his Parents & Governo.
Couldst quaffe Elixir out the in liquid Gold
Yet Deaths Surprize would make thy Courage cold.

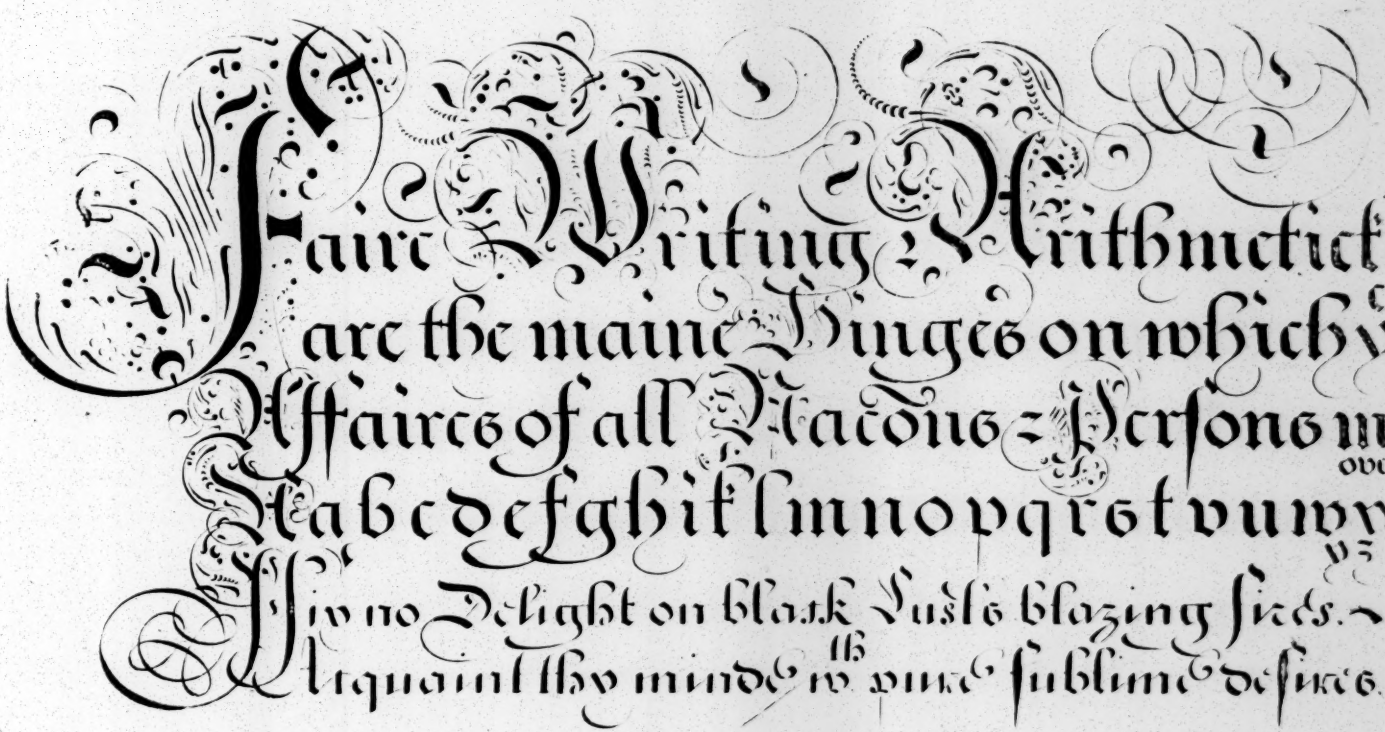


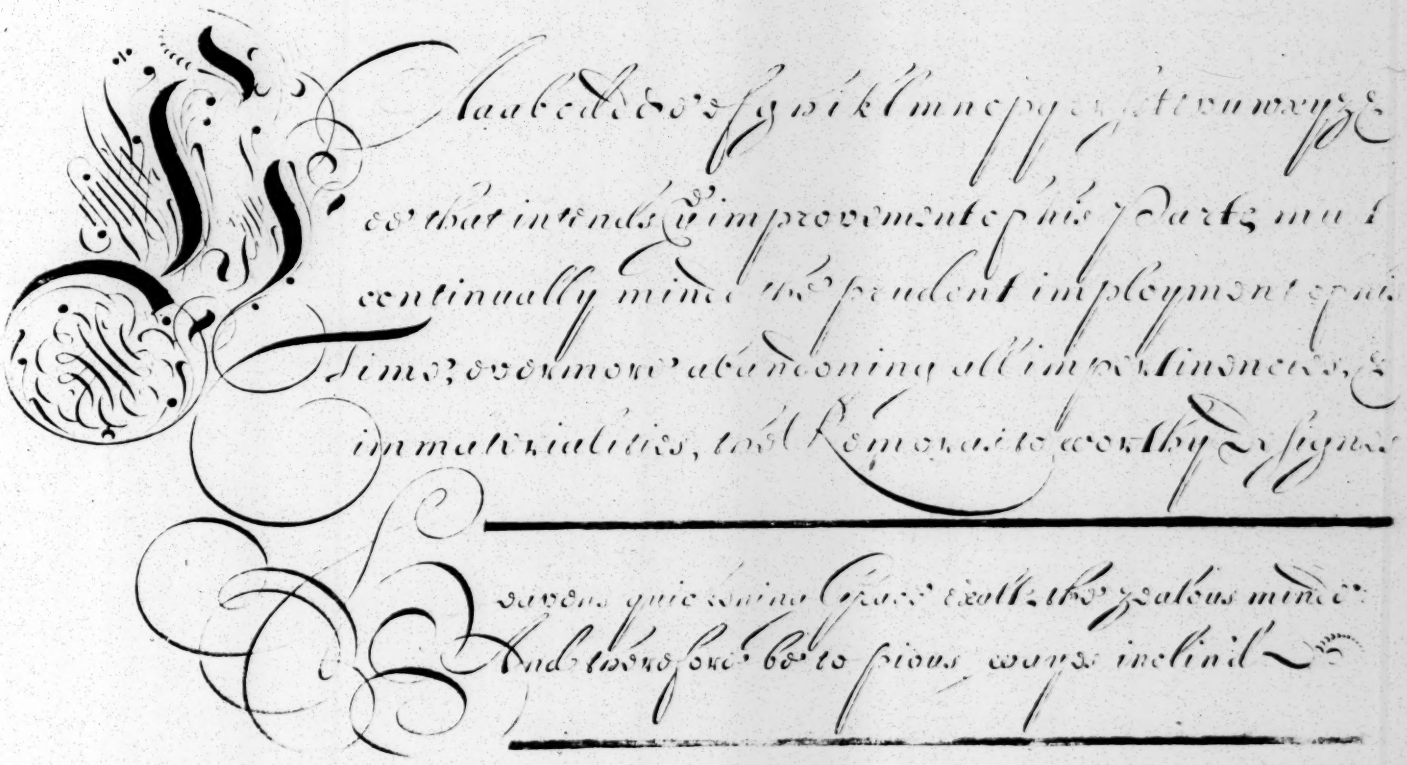
A. a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s.
t. u. v. w. x. y. z. &c.

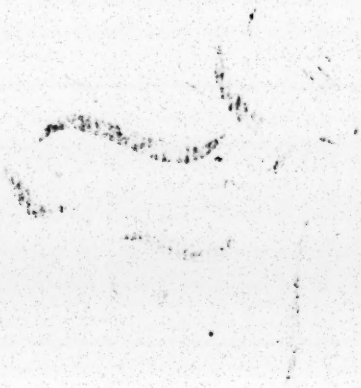
Dismount thy sublimo Imaginations and build not Castles
in the Ayre, nor raise thy fortunes on others Ruines
Since Times have presented vs with fate of such Structures
and that only Vertues path loades to the Palace of Honor

Dexterious, light poiz'd hands, faire Writing doth require;
By which one skilfull Man makes thousands to admire.

A B C D E F G H I K L M
N O P Q R S T V W X Y Z
Eternitie is an indeterminable Circle
wherein ye Persons of all Ages shall
be encompassed in endless weale or woe
Expell all wicked thoughts, rouze vp from Sin
Soe best yo. Hell may conquer, Heav'n may win


Faire Writing & Arithmetick
are the maine Pinges on which
affaires of all Places & Persons m
ovt
Aabcdefghiklmnopqrstvuwy
vs
Giv no Delight on blank Fusts blazing Sheets.
Acquaint thy minde w pure sublime desires.
lb





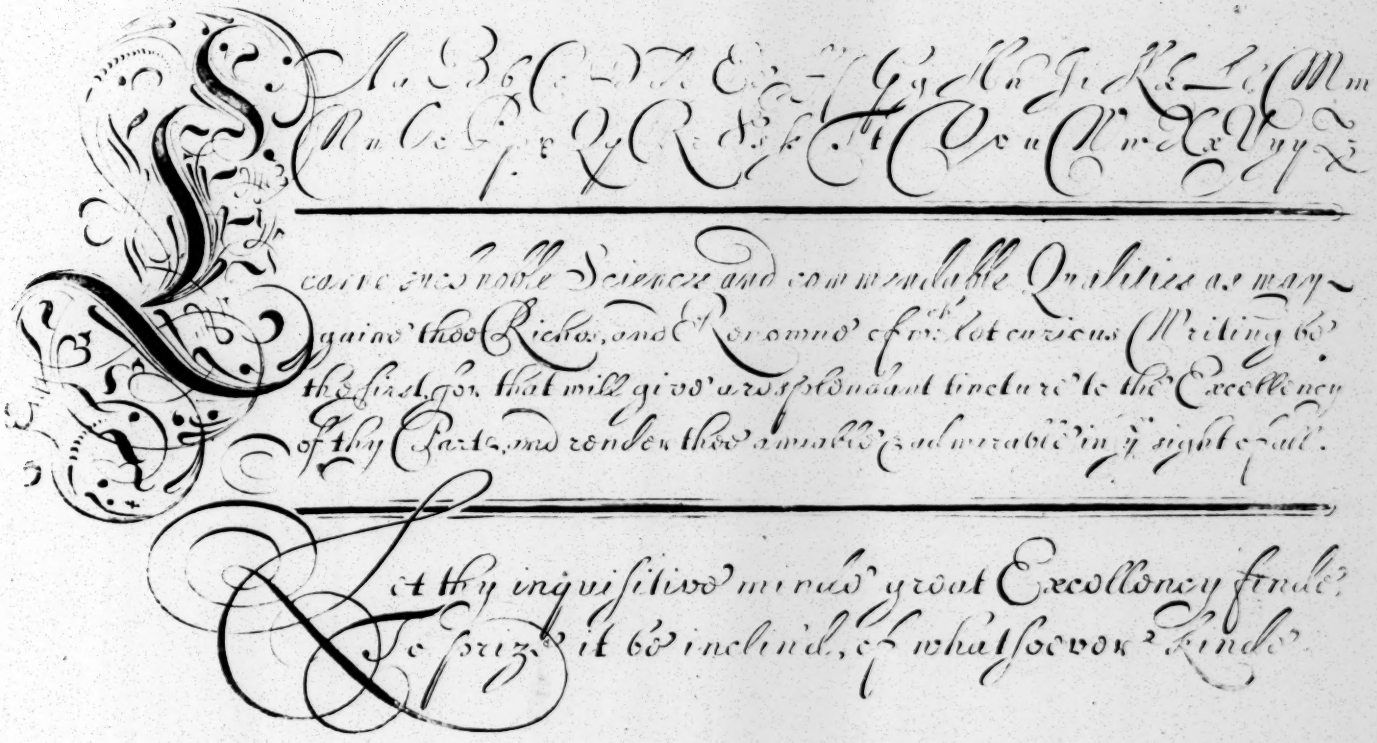
A B C D E ff G H I J K L M N O
P Q R S T U W X Y Z &

Immaculate, immortall, immense, and intemprehensible Creatour, wth an adoring
Profulness, and trembling Veneration, we prostrate our Selves before thy
Profulgent Throne of thy Infinite Majestie, in all humilitie implowing to be
refined by thy Soules reforming Grace, from the Contaminations of Sinn
Amambmmdmomsmgmhmbmlmompmpmqmrmrmsmtm vmvmxy

If you expect to conquer this rare Art,
Your working minde must Laziness subvert.

Labor omnia vincit.

A b c d e f g h i k l m n o p q r s t u w x y z
Knowledge and Excellency in Arts
and Sciences are ye Offspring of
Ingenuitie Industrie and Experience
Be therefore ingenious and industrious.
Knowledge will not be got in quaint puzling termes:
Her works by Mathematicks exactly confirmes.



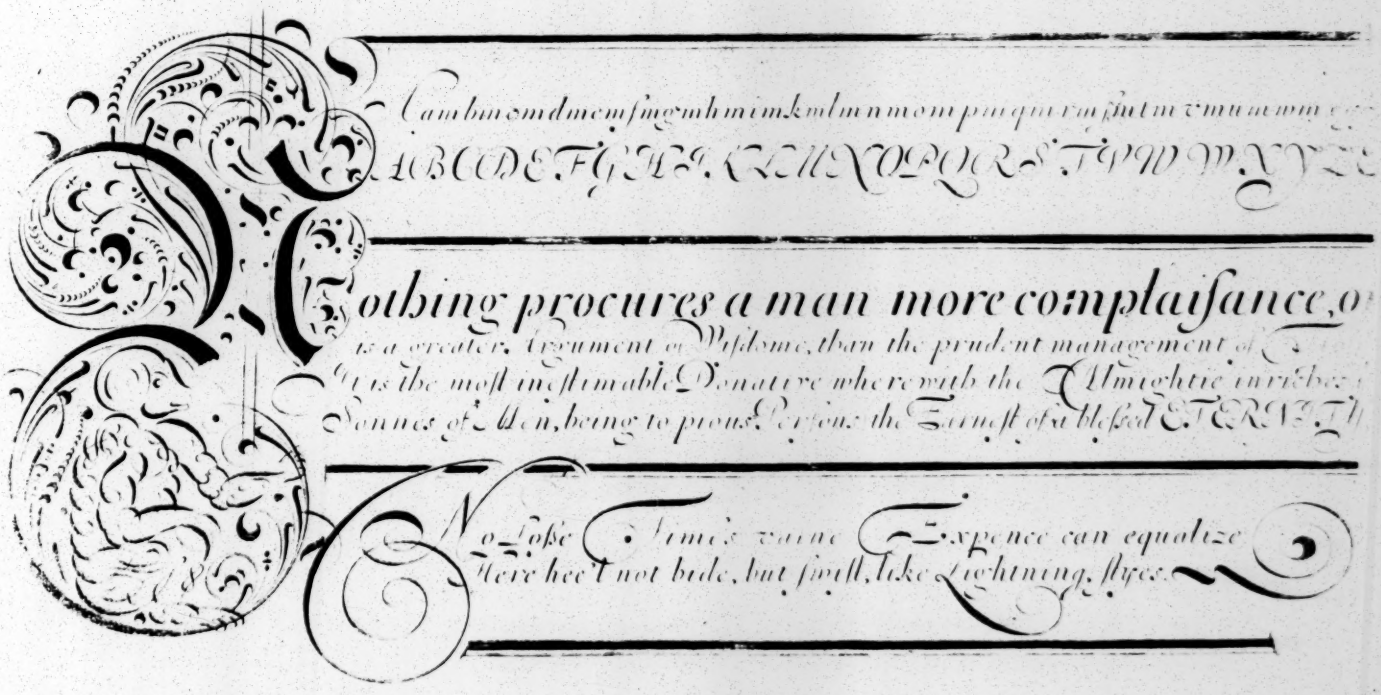
Leave ye's noble Science and commendable Qualities as may-
gainst thos Riches, and Ornaments of ye's lot curious Writing bo'
the first, for that will giv'e a resplendeant tincture to the Excellency
of thy Parts, and render thee amiable and admirable in ye's sight of all'.

Let thy inquisitive mind' great Excellency finde'
To prize it bo' inclin'd, of whatsoever finde'

A a B b C c D d E e F f G g H h I i j K k L l M m N n
O o P p Q q R r S s T t U u W w X x Y y Z z

Many yea innumerable informations & demonstrations have
beene presented to our consideration since the beginning of these
lamentable Times, of ye vanity and inconstancy of all o^r sublunary
Enjoyments. but all Good Judgements have sound o^r hearts impene-
trable

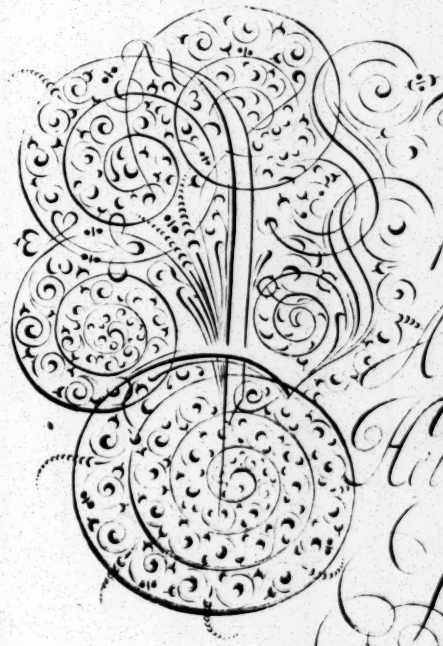
Mount, scale thy azure Bird, fix not thy mind below
Who runns in vertues quest to Heavens gate Death shall go.


Aa bb cc dd ee ff gg hh ii jj kk ll mm nn oo pp qq rr ss tt uu vv ww xx yy zz
A B C D E F G H I K L M N O P Q R S T V W X Y Z
Nothing procures a man more complaisance, o
is a greater Argument of Wisdome, than the prudent management of
'Tis the most inestimable Donative wherewith the Almightie inriches
Sonnes of Men, being to prove Persons the Earnest of a blessed ETERNITY
No loste Time's vaine Expence can equalize
Here hee'l not bide, but swift, like Lightning, slyes.

Aabcdefghiklmnopqrsstvuuwxyz&

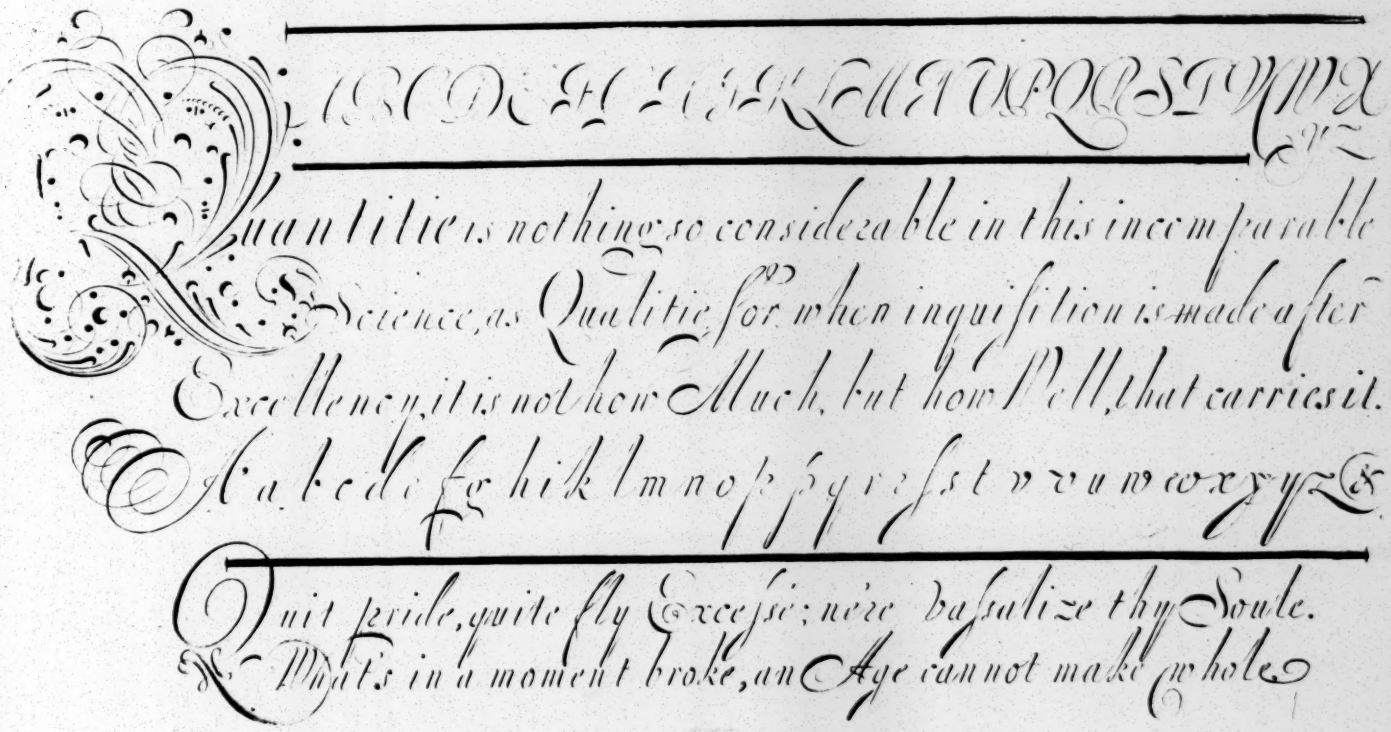
Opportunitie is providentially presented to every man, which, if not immediately embraced vanishes in a moment. The only way to raise our Fortunes, is to lay hold on Times fore-lock at the first offer.

Our Workes can nere be weigh'd with equall poize by all.
What some men most exult with other-some does fall.



Pride, Ambition, and Presumption, fallen
Angels from high Heaven into the Abyss of
Hell, and shall Men, who are meaner, dare to sinne.

Pride is a fantastick Frenzie, which exiles
Good qualities, and tempestingly beguiles.

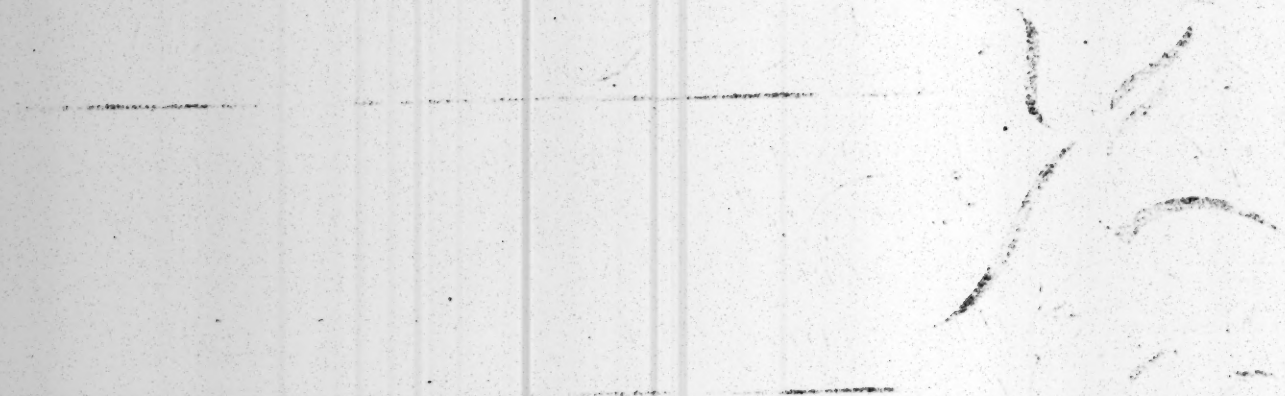


Quit pride, quite fly Excesse; nere basalize thy Soule.
What's in a moment broke, an Age cannot make whole

A a b c d e f g h i k l m n o p q r s t u w x y z
A B C D E F G H I K L M N
O P Q R S T V W X Y Z

RELIGION, if soundly engraven in the Heart, not only wrote superficially on, is an ever-streaming Fountaine of most ravishing Consolations: such, as by a kind of Spirituall Alchymie turnes even the Calamities of the World into Felicity.

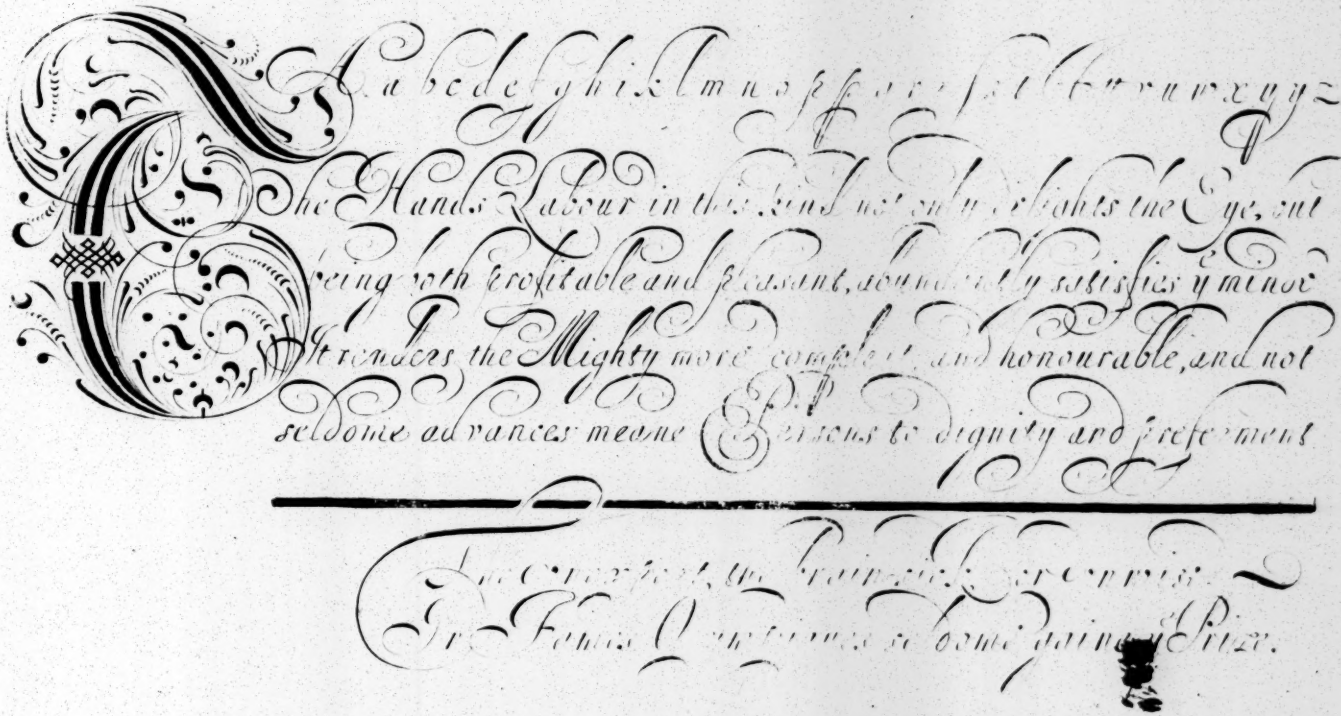
RUnne in faire Virtues quest; nere Idolize what's vaine,
But fix thy Hopes above; make Godlynes thy gaine.

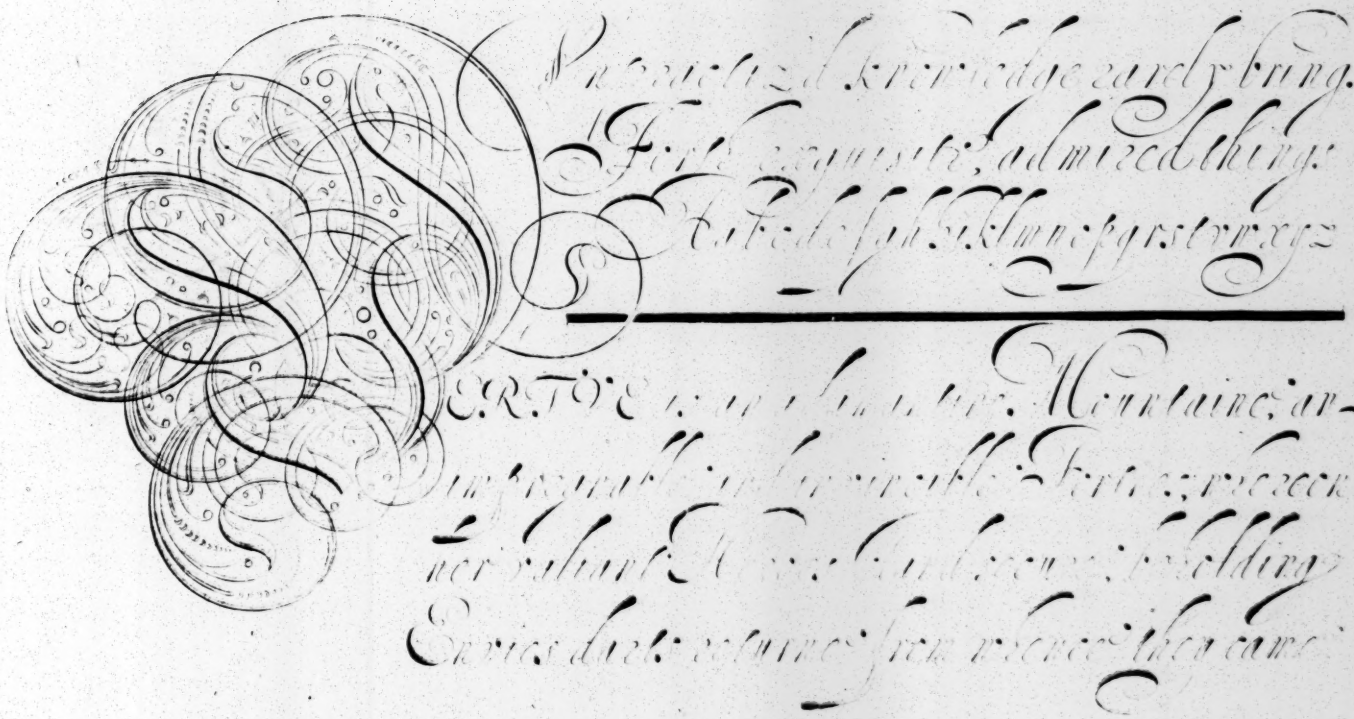


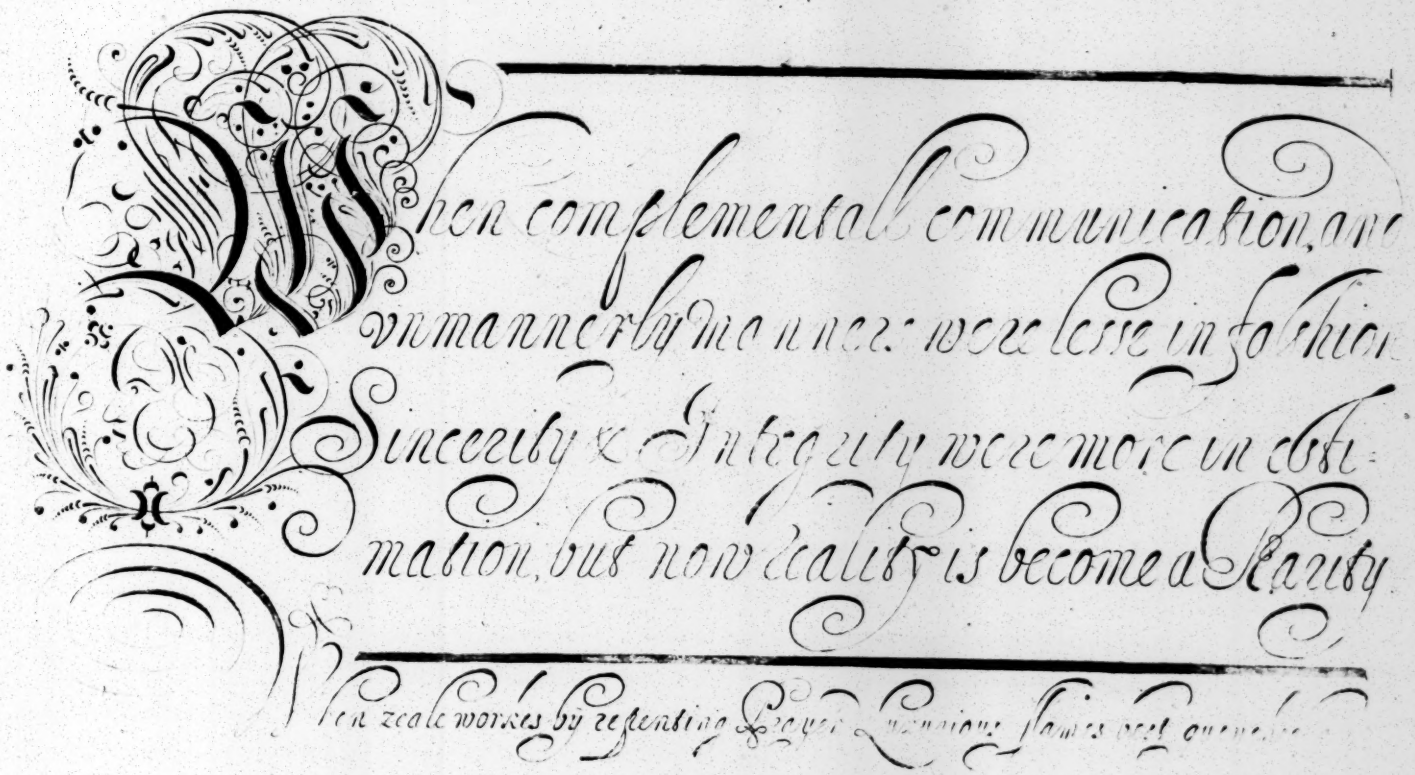
A a b c c d e f g h i j k l m n o p q r s s t u v w x y z

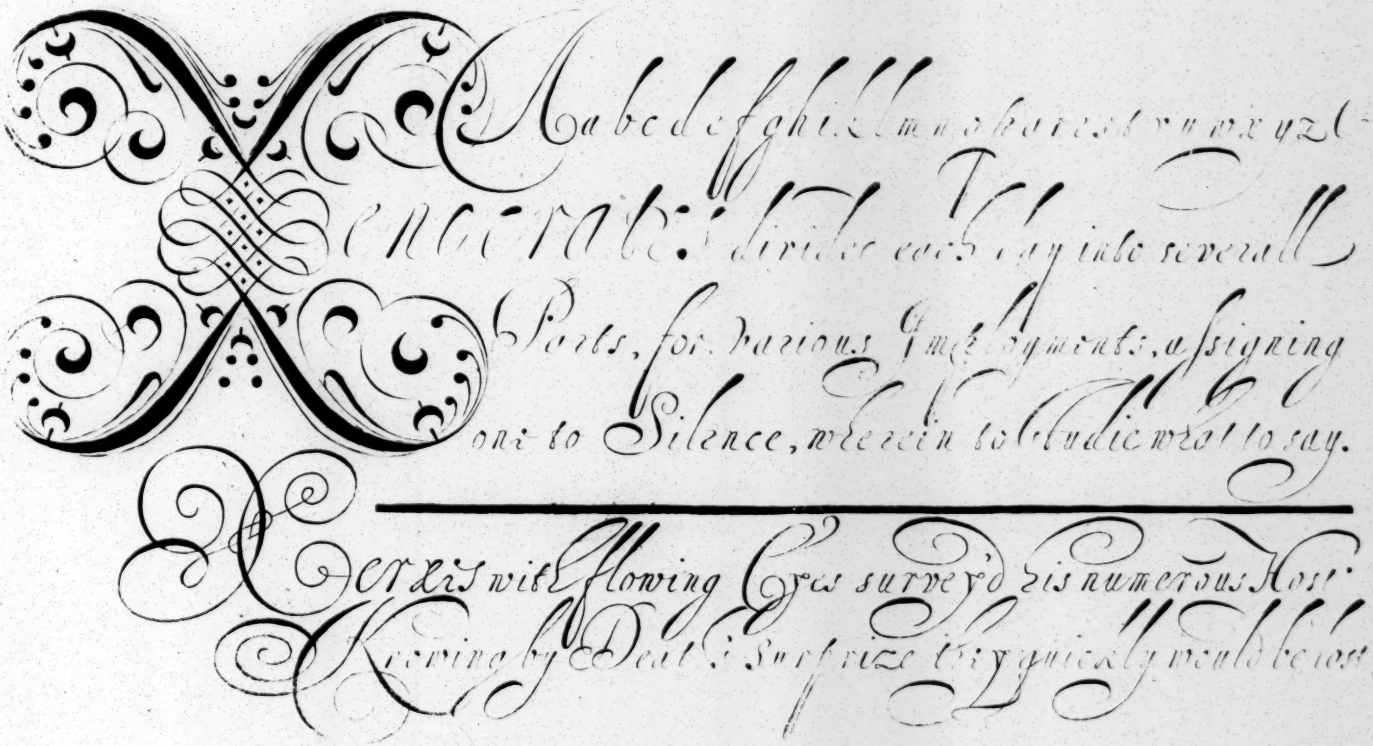
ound not the Trumpet of self-commendation, but
remember to forget thine owne Perfections and
forget not to remember & owne thy Imperfections

Small quietnesse is found in the Worlds anxious Maze
Where true Contentment here doth only grasse e blaze


A a b c d e f g h i k l m n o p q r s t u v w x y z
The Hands Labour in these kinds not only delights the Eye, but
being both profitable and pleasant, abundantly satisfies y mind
It renders the Mighty more complete, and honourable, and not
seldome advances meane persons to dignity and preferment




When complemental communication, and
vnmannerly meaner were lesse in fashion
Sincerity & Integrity were more in estee-
mation, but now dealty is become a Rarity
When zeale workes by resembling Prayer Lamentation shames past amendes


Aa bc de fg hi Ll mn o p q r s t u v w x y z &
General: divide each into equall
Parts, for various Imployments, assigning
one to Silence, wherein to study what to say.
Xerxes with flowing eyes survey'd his numerous Host
Leaving by Death's Surprize thin quickly would be lost

A B C D E F G H I K L M
N O P Q R S T U W X Y Z
Quæ Decens, secula nel only embrac
the Admonitions and Instructions of Age
But also imitate their Virtues, & learn to prize
Souls are extravagant and ignorant Time away
Prizing, before either Knowledge, Virtue & Duty.

A B C D E F G H I K L M N
O P Q R S T V W X Y Z
ealously aiming at God's Glory, and the
Advancement and Perfection of this in
comparable Science. I have finished this
Monument of my Industrie with wch I
present ye World. Aa bc de fg hi kl mn op qr
st vu wx yz.
Doilus is Lynx-ey'd, and can quickly finde
Somthing to carp at, but his words are wind.

Written & Engraven by Edward Cocker, no small Prizer of Oxeyns ibo Hands.

itte & gav by w d ckr nosm l pz z f xqu t h ε

Ein Schreiben Herrn Johann Friedrichs des Grossmüthigen Churfürsten zu Sachsen an seine Gemahlin Sibylla, geborne Herzogin zu Cleve, aus der Gefangenschaft zu Augsburg.

How to make a Pen.

FOr that a Pen is the firſt thing we take in hand in order to this Art, though commonly the laſt thing taught in Schools, and good reaſon why; for if we ſhould in the firſt place teach Youths to make a Pen, they would unadviſedly inſtead of that, cut their fingers, and ſo fruſtrate their deſign for Writing: We therefore firſt treat on that, more for method of compoſure, than order of practice, thus: Take a Quill that is round and clear, the firſt, ſecond, third or fourth in the Wing, whoſe film or thin skin being ſcraped off with the back-edge of your Pen-knife, hold it in your left hand, juſt after the manner as it is placed in your other hand when you write, it being inverted, or with the feather-end from you; then cut off as much in length as it is in breadth, or more, if the Quill be thin and ſoft: Which having done, it being fixed betwixt your Thumb and two Fingers, lying a quarter of an inch over your middle Fingers end, enter the edge of your knife exactly even in the back thereof, neither inclining one way nor other, and ſlit it with an eaſie thruſt; after which with another Quill put therein, or the haft of your knife, if it be pointed for that purpoſe, you may by twitching either lightly up make a cleat ſlit, holding your Thumb at ſuch a diſtance as you intend it ſhall go. The beſt way for diſpatch and certainty is, to proportion the ſlit, by cutting off as much of the back as you think ſuperfluous; which done, you may faſhion the Nib, by ſhaving down the ſides; in doing which, turn not the edge of your knife to the inſide thereof: To finiſh it, enter the knife ſloping, and give it an immediate turn down-right, ſo cut it off; the very end of the Nib will ſhine if it be truly cut, being held betwixt your eye and the light. To compleat your Pen with a mouth and cheeks, place your knife at a convenient diſtance on the inſide, and cut a piece away about half through. *Thus may you fit your ſelf with a weapon for the work.*

How to hold the Pen.

FOr that it is impoſſible for a man to preſcribe ſuch general and univerſal Rules of Art for this purpoſe, as ſhall comply with the nature of every ones hand, I therefore chuſe to direct you to that way of holding the Pen, which Reaſon and much Experience have induced me to believe to be the beſt way, which is this: Hold the Pen in your right hand, between the fore-finger, the middle finger, and the Thumb, with the hollow ſide downward; your Thumb being placed on the left ſide higheſt and bowing outward in the joynt; your fore-finger next on the top of the Pen, inclining towards the right ſide, ſtraight, and extending about a quarter of an inch from the end of your Thumb, and ſomewhat further diſtant from the end of the Nib. Laſtly, on the right ſide of the Pen place your middle finger, about ſo much lower than the other as that reaches from the end of your Thumb, which muſt alſo be put forth near to its full length; then you muſt either lay the third finger over the little one inward, and reſt your hand on the little Finger as you write, or elſe lay the third finger a ſmall matter over the little one outward; and both their ends being ſet on the Paper, thereon move your hand as occaſion requires, always obſerving to hold the Pen gently, becauſe a hard griping thereof will procure wearineſs, and hinder the freedom of your hand: Alſo obſerve to lean lightly on your Pen, giving it for a full ſtroke a greater, and for a ſmall a leſſer poize. Likewiſe obſerve, not to bear too great a ſtreſs on your arm as you write, and that your hand be born upon the ends of your fingers with an eaſie Pulſe; neither hold your Pen too upright, nor too ſloping, but let it reſt betwixt the ſecond and third joynt of your fore-finger.

Keep a waſte Paper under your hand on which to try your Pen, and to keep that clean whereon you write, which muſt be carefully removed, as occaſion requires. You muſt look on the Nib of your Pen before you write, leſt any hairs hang therein; or it be too full of Ink, thereby to keep your Writing from Blots and Blurs.

Black ſpots in writing are but graceleſs Graces,
The beſt become light Ladies painted Faces.

The beſt way how to ſit to Write.

IT will be much for conveniency of Writing, if you procure a Desk made to aſcend from you ſloping, as the manner is, or elſe a board that may lye before you whereon to write, being ſo placed before a good Light which is fore-right, or elſe ſuch a one as comes on your left ſide. I cover my Desk with green, being it conduces to the preſervation of the ſight. Place your body right forward, and ſit upright, bearing your Breaſt a ſmall diſtance from the Desk when you write. Keep your head the diſtance of a ſpan from the Paper, and lay the Book or ſheet of Paper you write in ſtreight before you; turn not your head aſide; draw in your right Elbow, yet not cloſe to your body, and turn your hand a little outward, or from you. Stay the paper with your left hand as you write, and permit not that arm to lye too far out. If it ſeems troubleſome thus to place your body, you muſt by degrees bring your ſelf to a compliance with theſe Rules, not ſitting ſo long at the firſt as may cauſe wearineſs, and diſcourage you from this moſt excellent way of ſitting to write.

Sit in Majeſtick Poſture, like a Prince,
And let the Reaſon of theſe Rules convince.

The compleateſt way of managing the PEN.

FIrſt you muſt rule your Paper with double Lines, at ſuch a diſtance one from another, as the Letters are in depth which you intend to write: It may be done with a ſmall pair of Compaſſes, or the Nib of a Pen being cut off, you may make it forked, like the firſt cut of a Pen, and with that rule ſuch Lines, which will be a boundary to your Letters, and keep their heads and feet even, which is a principal grace. This is done to the end that by uſe you may write ſtreight without Lines. Your Paper muſt lye ſtreight, as before, and your arm muſt lye even over the midſt of the end thereof. You may with a black-Lead Pen firſt deſign your Letters, or elſe with red Ink, and then with a fine Pen, and clear Ink, trace them over exactly. Thus do ſo often, till every Letter be perfectly impreſſed in your mind, and your hand be ready to produce their true ſhapes without ſuch aſſiſtance, ever obſerving to turn the Pen towards you, and apply the left corner thereof lightly, when hair-ſtrokes require to be made, and lay it right flat when you ſhould expreſs any fulneſs. Turn your Pen towards the Edge when a Stroke begins ſmall, and incline it to a flat as the Stroke increaſes to a full. There are peculiar Graces to be given to moſt Letters, eſpecially to thoſe of the *Roman* and *Italian* hands, which the Pen will not naturally produce; on ſuch account we muſt be beholding to a more than ordinary Artifice; there being a Natural and an Artificial effect of the Pen, which are ſeldom by the ableſt Maſters both expreſſed to the life at one continued motion: We muſt therefore, by Elaborate Ingenuity, make Art and Nature help one another, by ſupplying the deficiencies of the one, with the ſufficiencies of the other.

What thoſe Delicacies are, where they are reſident, and how to be expreſſed, Induſtry and continuance of Practice can beſt inform you. It would be improper for me to acquaint you with the ſecrecies and ſublimities of Art, before you underſtand the firſt Principles.

Dire-

Directions for the true writing of Compound running Hands.

AS in Nature, ſo in Art, there are Fountains and Oceans, from whence Rivulets and Streams are derived, and have their Exiſtence: This Aſſertion is fairly verified, in relation to Art, by the Subject or Hands on which I ſhall now treat, they flowing as Streams from divers Fountains, ſome of which are beyond the *Alps*, other on this ſide: And we find *Sol*, the admired Mundifier of Bodies, to be no leſs a Refiner of Sciences; and ſo much the more, by how much the nearer their practice approaches his glorious preſence. This is proved by the rare Accompliſhments of *Italians*, as to this curious Art, from whoſe flouriſhing Gardens we have tranſplanted the choiceſt of our Flowers in this kind. We are obliged to them that our Hands are become ſo amiable, and ſo ſerviceable, our Secretary Hands having lately borrowed their Luſtre and Gallantry from *Italian*, as appears in divers Copies of this Book; and though we make their Letters deſcend to a compliance with ours for Celerity and Ornament, yet ſtill they muſt retain very much of their Original Forms. The Letters in our hands are generally more ſubſtantially bodied, and therefore of more duration. To make *Italian* Hand correſpond with ours, we abate much of its Ecliptical form, it being more round and ſolid: Yet in theſe mixed Hands we take a greater freedom, and expreſs them with more Celerity than our Original Secretaries, and lay them more ſlanting.

It is now time to arrive at particulars, and inform yon how to write this Hand: And though the beſt Rules are good Examples, with which I hope it is your opinion that this ſmall Book is competently furniſhed; my deſign being in its performance, *Non tam multum, ſed tam bene*; Yet notwithſtanding, for your ſafe Convoy to the Territories of *Perfection*, we accommodate you with Rules too. Firſt, before you begin to write after the joyned Copies of this or any other Hand, I would adviſe you ſo long to imitate the ſmall and great Alphabets, till yours become a lively repreſentation of thoſe by which you write: And not only ſo, but I would wiſh you to practiſe by thoſe Letters firſt, whoſe Coherence or Affinity renders them helpful one to the making of another. As for example, of the (*i*) the (*o*) and the (*l*) very near all the Letters of the ſmall Alphabet are compoſed; ſo that if you make an (*o*,) and adjoyn a minnum or (*i*) to the right ſide thereof, it becomes an (*a*;) if the (*o*) be affixed to the right ſide of the (*l*) at the foot, it makes a (*b*:) but for diſpatch, and the better to joyn the belly of the ſmall (*b*) in this Hand it is open at the top, turning into it ſelf, and returning from it ſelf, like the top of a ſmall (*o*.) Alſo if the ſtroke of the (*a*) be continued, and turned a little over the top-line, towards the left, and drawn through it ſelf, it becomes an (*e*); half the (*o*) makes a (*c*;) if a Stem in form of an (*l*) be compleatly drawn from it, and cloſed to the right ſide thereof, it will then become a (*q*) derived from *Italian* Hand: If a returning Tail be drawn down from the right ſide of it, then it will be a (*g*.) And if a ſtreight tail be drawn down to the left ſide, from above the top of it, and turned up to it ſelf, it makes it a (*p*) for this Hand: Alſo the (*b*,) (*d*,) (*f*,) (*h*) and (*k*:) yet the exact Symmetry of thoſe Letters requires an allowance, ſometimes of length, and alſo of diſtance from ſide to ſide, more than preciſely the (*l*) conſiſts of. I ſhall not conduct you further in this path, knowing that your own reaſon, if you have any, may be a ſufficient Guide.

Rules for Set Secretary.

AS for Mixt Hands, ſo for this, the conſideration of the correſpondency of Letters will facilitate your Practice, and conduce much to the ſpeedy attainment of this Hand; only you muſt have a ſpecial regard to the right *Joyning* and *Standing*

of your letters, no Hand requiring more exactneſs than this in that regard. You muſt alſo fit the Nib of your Pen to the ſame breadth as you intend the ſtrokes of your Letters, yet not ſo broad as the double-bodied letters, *viz.* (*f*) and long (*ſ*) they being made with an extraordinary poize of the hand. You muſt be very curious in keeping all Circular Letters to a like Dimenſion; and that the uniting, or hair-ſtrokes, which go from one letter to another, be made with the edge or left corner of the Pens Nib, ſo ſmall as to deſerve the denomination of hair-ſtrokes. Be careful alſo to avoid *Flatneſs* in the ſtrokes of Capital Letters, they for the moſt part depending on the form of a Circle; and let their *Full* and *Small* be truly expreſſed, by laying the Pen to a flat for the one, and raiſing it on the edge and the left corner of the Nib, by ſuch degrees, as the faſhion of every ſtroke, or part of a letter requires. The Writing-Maſters in *Holland* (who are exquiſite performers of ſuch Hands) do teach their Scholars ſome few remarkable touches and ſtrokes, on which the whole Carriage of the Great and Small Letters ſolely depends: Such are a full perpendicular or down-right Line; a bending Oblique Line deſcending from the left to the right; as the tails of the (*K*) (*Q*) (*R*) *&c.* Alſo a Circle, giving it the effects of the Pen, as they lye in round Letters: Likewiſe the Quadrats, or Squares belonging to Small Letters, and how to cut them curiouſly into Angles. In all which, till the Learner is admirably perfect, he is not permitted to make one entire Letter; but when by much practice he can deſign them, and ſome others rarely well, then they let him ſee how far he is advanced in the Art, by the neceſſity and uſe of ſome one or more of thoſe Particles and ſtrokes in every Letter he makes. Thus I can pleaſure my Countrey-men with their Excellent way of *Teaching*; I wiſh that I could alſo inrich them with their induſtry, and an affection to that way. But the impatient Parents of our Pupils would be unwilling to let their Children ſpend near a month in the making of theſe Introductory Touches: But ſure I am, it would be infinitely better, than to teach them the making of ſome things like Letters in one day, and to joyn thoſe ſorry things together the next, as too many pitiful Scriblers commonly do.

Rules for Roman Hand.

THis Hand hath long been a ſervant to the Female Sex, yea ſo long, that like old Servants, it is grown contemptible; for Women had now rather be ſerved by that ſpruce Gallant, Italian Hand. And no wonder, that thoſe who ſo much delight in change of Faces, ſhould affect the ſame in Hands too.

This Hand is beſt written with an eaſie Pulſe, and a ſoft Pen. I ſhall not need to deſcribe the faſhion of it; if you know not that, you may turn back, and find it in that Copy beginning with (*O*,) where you may ſee it lies ſlanting, though not ſo much as Italian Hand: Obſerve that Copy well, and imitate it oft enough, and I'le warrant your Proficiency. In the Copy, whoſe firſt Letter is (*R*.) you may ſee the Capital Letters, which are as proper for Roman Hand, as for that over which they are placed.

1. For Ruling, and the firſt On-ſet of your Practice, diligently obſerve thoſe Directions before delivered.

2. Keep all your Letters, with Stems, exactly of one height.

3. Let all Letters with whites, as the (*a*) (*b*) (*d*) (*g*) *&c.* have the ſame compaſs from ſide to ſide; they muſt not be abſolutely round, neither muſt they be narrower than thoſe in that Copy, unleſs you make them every way of a leſs proportion.

4. All Stems muſt wave or bend in their Bodies; in the making of which, you muſt turn the Pen in your hand a ſmall matter towards the right, by which means the ſtrokes will be ſtrengthned.

5 To make the Heads of long Letters, you muſt lay the Pen to a flat, and turn it towards the right, and then bring it to a point, and from that draw down the Stem.

6. All

6. All Letters muſt increaſe or decreaſe every way, according to the ſize of the Hand you write.

7. Turn your Letters round off at their bottoms; and ever when you end a Letter, bear your hand lightly, that the ſtroke may be pleaſant.

8. Make every Letter of the ſame name of a like bigneſs. Let them alſo tend and bend all one way; the contrary arguing uncertainty of Hand, inſufficiency of Judgment, or negligent performance, if not all thoſe at once.

Rules for Italian Hand.

THis Hand in its beſt Dreſs, is no leſs Charmingly Beautiful, than thoſe Illuſtrious Dames inhabiting in the place of its Nativity; and like them too, it is as much beholding to Art as to Nature for the Gallantry of its Beauty. I derive its ſhape from the Eclipſis or Oval; than which Figure, not the vaſt Treaſury of Geometry can furniſh us with one that may be more pleaſing to the eye, or ſo admirably applicable to this curious Art. There is not a Letter in this Hand, no, nor a part or Particle of any Letter therein, but is obliged to the Oval for ſomething of its form: Therefore the firſt conſiderable I adviſe you to, in order to your attainment of this Gallant Hand, is, that you would uſe your hand ſo long to the making of Ovals before you proceed further, till you can clearly and exactly command them: And firſt let them be of the ſame ſize with the ſmall (*o*) in that ſort of Italian which you intend to write, placing them the ſame way as the Letters therein ought to lye; and you will find by the making of a conſiderable number, with reſpect had to the curioſity of the ſhapes, that your hand will be excellently prepared to encounter the greateſt difficulties attending the Practice of Italian Letters; for that not only moſt Letters, as (*a*) (*d*) (*g*) (*o*) (*q*) &c. do in a manner wholly conſiſt of this ſtroke, but (as I ſaid before) of its form all Letters and their parts partake. After you have fully and compleatly attained the Maſtery of this, practiſe the Letters which have greateſt dependency thereon, as thoſe prementioned. Next with diligent obſervance imitate the ſmall (*i*) that being the Parent of all Minums: Then endeavour the right making of the (*l*) which when you can do, all Letters with Stems will be with eaſe performed. When you have found the Operation of this my Counſel, proceed to the imitation of a whole Alphabet, yet with this Caution, that you make one Letter well before you begin another, doing all with deliberation; not being ambitious of too much dexterity at the firſt, that being the purchaſe of much Practice.

When you write joyning, you muſt be very careful in uniting of all Letters which run naturally one to another by a waving hair-ſtroke, made with the edge of the Pen being lightly born: And obſerve when two ſtrokes cloſe together, cauſed by a return of the Pen, as in the backs of the (*a*) (*g*) (*q*) &c. that the natural fulneſs be expreſt, and in all ſtrokes ſo returning to whatſoever Letters they belong. And evermore when you take your Pen off at the finiſhing of a Letter, bear your hand extreme lightly. Obſerve in the ſhadowing of your Circumvolvers, or the Oval-formed top ſtrokes of all Letters, that by the ſame degrees they riſe to a full, they muſt unperceiveably incline to a ſmall from the midſt thereof. As for the diſtances you are to obſerve for your Lines, Letters and Words, the Copies you write by will ſufficiently inform you; and indeed in any thing elſe that may be further needful, in order to your acquiring the Hand. I ſhall therefore put an end to theſe Directions, referring you for Theorems to the following Verſes, (Rules laid down in Verſe, being far more eaſie and apt to be learned than thoſe in Proſe) and wiſhing you as good ſucceſs as my ſelf had, when a Practitioner.

An Alphabetical Compoſure, comprehending all the conſiderable Principles of Fair WRITING, purpoſely contrived, and fitted as Copies for Writing-Maſters to ſet their Learners; by which means they will have both the Rule and Example at once before them, abundantly tending to the facilitation and furtherance of their Practice.

All Letters even at Heads and Feet muſt ſtand,
And tend one way, exactly, in each hand.

BE ſave all words ſtand diſtant a like ſpace,
And with true full *and* ſmall *your writing grace.*

CArry your Pen light, when hair-ſtro you make,
And let full ſtrokes of greater poi artake.

DRaw with your Pens left Corner all ſtrokes fine;
For full, *its Nib muſt to a flat incline.*

EAch Compaſs Letter in all hands you write,
Muſt have a like Diameter, and white.

FOr the command of Hand advance your Arm;
So your rare ſtrokes will all beholders charm.

GUide ſo your Pen that no harſh roughneſs lye
In any part which may offend the eye.

HE that in ſhort time would write faſt and fair,
Muſt mind his Copy with ingenious care.

IN ſtrokes that ſhould turn Oval-wiſe, or round,
No eye-diſpleaſing flatneſs muſt be found.

KEep ſtrokes and Lines in cloſe Hands ſo aſunder,
That Tail-ſtrokes fall not into Head-ſtrokes under.

LEt your obedient hand be lightly born,
Where a ſmooth ſweetneſs ſhould the ſtrokes adorn.

MAke all ſtrokes full which from the left hand fall,
Towards the right, the contrary make ſmall.

NOthing to Writing is a greater Grace,
Than Clearneſs, true Proportion, and due Space.

ON Oval Wheels ſhould fair Italian *move,*
And mixt Hands too, ſmooth as the Orbs above.

PRactice the (o,) *the ſmall* (i,) *and the* Stem;
For all the Letters do depend on them.

QUarters, and parts minute, are firſt eſſay'd,
Before whole Letters are compleatly made.

RIght forward place your Book or Paper, and
On your two fingers lightly bear your hand.

STrokes down-right drawn the Pens full mouth do crave,
All Lights and Shades their Oppoſites muſt have.

TUrn not your Head aſide, hold in your Arm;
Sit from the Deſk, to keep your Breaſt from harm.

UPright your Head and Body place, extend
Your fingers, and your right hand outward bend.

WHen Stems, or Tails turn in a Spiral Line,
Do not their Lengths to other Size confine.

Ten
XThings a Pen-man ſhould have near at hand; (*Sand.*
Skill, Books, Deſk, Pens, Ink, Knife, Rule, Slate, Hone,

YOu may, by ſliding the Pen's edge, produce
Fine Strokes and Lines, beyond the common uſe.

ZEal for the Publick Good makes me impart,
To all Practitioners theſe Rules of Art.

Here

Here follow ſome Examples for Bills, Bonds, &c.

A Bond.

NOverint univerſi per preſentes me———teneri & firmiter Obligari———libris bonæ & legalis monetæ Angliæ: Solvend. eidem ———aut ſuo certo Attornat. Executor. vel Adminiſtrator. ſuis. Ad quam quidem ſolutionem bene & fideliter faciend. obligo me, Hæredes, Executores & Adminiſtratores meos firmiter per præſentes. Sigillo meo ſigillat. Dat.——— Anno Regni Domini———Dei gratia Angliæ, Scotiæ, Franciæ & Hiberniæ Regis, fidei defenſor. &c.———Anno Domini 168—

The Condition of this Obligation is ſuch, that if the above bounden———Heirs, Executors or Adminiſtrators, ſhall and do well and truly pay, or cauſe to be paid to the above-named———Executors, Adminiſtrators or Aſſigns, the full ſum of ———of good and lawful money of *England*, on the———day of———next enſuing the date of theſe Preſents, at or in the ———Then this Obligation to be void and of none effect, or elſe to be and remain in full force and vertue.

Sealed and delivered in the preſence of

A Penal Bill.

BE it known unto all men by theſe Preſents, That I———do owe, and am indebted unto ———the ſum of——— currant money of *England*, to be paid unto the ſaid———his Executors, Adminiſtrators or Aſſigns, the——day of ———To the which payment well and truly to be made, I do bind me, my Heirs, Executors and Adminiſtrators, in the penalty or ſum of———of like money, firmly by theſe Preſents. In witneſs whereof I have hereunto ſet my Hand and Seal, the———day of———*Anno Domini* 168—And in the—year of the Reign of our Soveraign Lord *Charles* the Second, by the Grace of God King of *England*, *Scotland*, *France* and *Ireland*, Defender of the Faith, *&c.*

Sealed and delivered in the preſence of

A General Releaſe.

KNow all men by theſe Preſents, That I———have remiſed, releaſed, and for ever quit claimed, and by theſe Preſents do remiſe, releaſe, and for ever quit claim unto———Heirs, Executors and Adminiſtrators, all and all manner of Account and Accounts, Cauſe and Cauſes of Account, Suits, Bills, Bonds, Writings Obligatory, Debts, Dues, Duties, Accompts, ſum and ſums of Money, Judgments, Executions, Extents, Quarrels,———Controverſies and Demands, and all and every other matter, cauſe and thing whatſoever, which againſt the ſaid———I ever had, and which I, my Heirs, Executors or Adminiſtrators ſhall or may have, claim, challenge or demand, for or by reaſon or means of any matter, cauſe, or thing whatſoever, from the beginning of the World, unto the day of the date of theſe Preſents: In witneſs whereof I have hereunto ſet my Hand and Seal, the———day of——— in the year of our Lord, one thouſand ſix hundred ſeventy———

Sealed and delivered in the preſence of

A Condition for Saving Harmleſs.

THE Condition of this Obligation is ſuch, That whereas the above named———at the ſpecial inſtance and requeſt of the above bounden———together with him the ſaid———is held and firmly bound unto———in and by one Obligation bearing even date with theſe Preſents, in the penal ſum of———pounds of lawful money of *England*, Conditioned for the true payment of———of like lawful money unto the ſaid———Executors, Adminiſtrators or Aſſigns, on the——day of———next enſuing the date of the ſame recited Obligation, as by the ſame Obligation (relation being thereunto had) doth and may more fully and at large appear: If therefore the ſaid———Heirs, Executors or Adminiſtrators, ſhall and do well and truly pay, or cauſe to be paid unto the ſaid———Executors, Adminiſtrators or Aſſignes, the ſaid ſum of———of lawful money of *England* on the ſaid———day———next enſuing the date of the ſame recited Obligation without any fraud or further delay, then this preſent Obligation to be of none effect, or elſe to be and remain in full force and vertue.

Sealed and delivered in the Preſence of

A Condition to ſtand to an Arbitration.

THE Condition of this Obligation is ſuch, That if the above abounden———Heirs, Executors, and Adminiſtrators, for———their parts and behalfs ſhall and do in all things well and truly ſtand to, obey, abide, perform, fulfil and keep the Award, Order, Arbitrament, final end and determination of———Arbitrators indifferently elected and named, as well on the part and behalf of the above-bounden———as of the above-named———to Arbitrate, Award, Order, Judge and Determine of, and concerning all and all manner of Account and Accounts, Cauſe and Cauſes of Account, Suits, Bills, Bonds, Specialties,———Quarrels, Controverſies, Treſpaſſes, Damages and Demands whatſoever, at any time heretofore had, made, moved, brought, commenced,———done, ſuffered, committed: or depending by or between the ſaid Parties, or———of them: So as the ſaid Award be made and put in Writing——under the Hands and Seals of the ſaid Arbitrators, on or before the——

A Letter of Attorney.

KNOW all men by theſe Preſents, That I———have made, ordained, conſtituted, and by theſe Preſents do make, ordain, conſtitute and appoint———my true and lawful Attorney, for me, and in my name, and for my uſe, to ask, demand and receive of———and upon non-payment thereof, the ſaid———Executors or Adminiſtrators, for me, and in my name to ſue, arreſt, impriſon, implead, and proſecute for the ſame, and upon ſuch ſuit to proceed to Judgement and Execution, and thereupon the ſaid———Executors and Adminiſtrators in Priſon to hold and keep, until payment thereof be made with all Coſts and Damages ſuſtained, and to be ſuſtained by occaſion of the detaining of the ſame; and upon payment thereof, the ſaid———Executors and Adminiſtrators forth of Priſon to diſcharge, and Acquitrances for the ſame, or any part thereof, for me, and in my name, to make, ſeal and deliver: And alſo to do, perform and execute, all and every other lawful and reaſonable acts and thing whatſoever, both for obtaining and diſcharging of the ſame, as ſhall be needful to be done: Giving, and by theſe Preſents granting unto my ſaid Attorney, my full and abſolute power in the premiſſes, ratifying and holding firm all and whatſoever my ſaid Attorney ſhall lawfully do or cauſe to be done, in or about the Premiſſes, by vertue of theſe Preſents. In witneſs whereof I have hereunto ſet my Hand, and Seal, the———day of———in the———year of the Reign of our Soveraign Lord———by the Grace of God of *England*, *Scotland*, *France* and *Ireland*, King, Defender of the Faith. *Anno Dom.* 168

Sealed and delivered in the preſence of

FINIS.